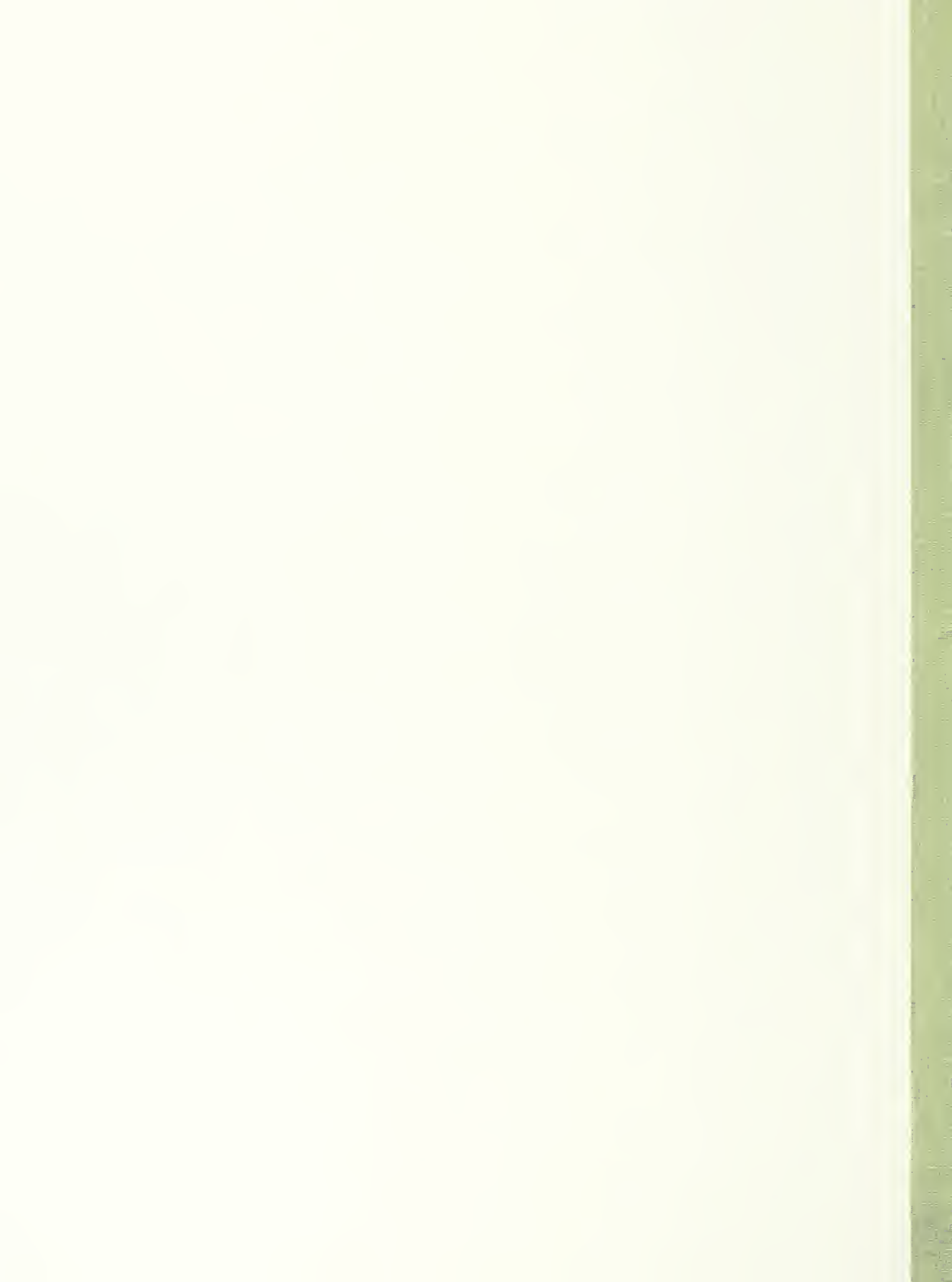


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V



VOCAL GEMS INTRODUCED IN

ROGERS BROS



GUS ROGERS.

WRITTEN BY

JOHN J. McNALLY.

COMPOSED BY

MAURICE LEVI.

FUNNIEST PLAY

"A REIGN OF
ERROR."



MAX ROGERS.

MANAGEMENT
OF
KLAW & KRANGER



HOWLEY, HAVILAND & CO.

1260-1266 BROADWAY,
NEW YORK.
CHAS. CHICAGO & ST. LOUIS.

PUBLISHED BY

PRICE 25 CENTS

VOCAL GEMS

... FROM ...

THE ROGERS BROS.

“A Reign of Error”

AS PRODUCED AT

HAMMERSTEIN'S VICTORIA

(OSCAR HAMMERSTEIN, Mgr.)

LYRICS BY

Grant Stewart

-- AND --

John J. McNally

Music by

MAURICE LEVI

Staged by BEN TEAL

25c.

... PUBLISHED BY ...

HOWLEY, HAVILAND & CO.

1260-1266 BROADWAY

NEW YORK CITY

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The United States March.

OPENING CHORUS.

"SAILING"

Lyrics by JOHN J. Mc NALLY.

Music by MAURICE LEVI.

Tempo di Valse.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'f' (forte). The introduction consists of a series of chords in the right hand and a steady eighth-note accompaniment in the left hand. The first system of the introduction is followed by a second system that ends with a fermata. The vocal melody enters in the third system with the lyrics 'Sail - -'. The piano accompaniment continues with the same eighth-note pattern. The second system of the vocal melody is followed by a third system with the lyrics 'ing, sail - - ing ov - er the wa - ters gay As we go'. The piano accompaniment continues with the same eighth-note pattern. The third system of the vocal melody is followed by a fourth system with the lyrics 'mer - ri - ly bound - ing The compass of love points the way Tho' hearts be as'. The piano accompaniment continues with the same eighth-note pattern. The score ends with a final chord in the piano part.

f

Sail - -

cres -

ing, sail - - ing ov - er the wa - ters gay As we go

cen - do

mer - ri - ly bound - ing The compass of love points the way Tho' hearts be as

free as the o - - cean As we sail o'er the shimmering sea There's

rall. *tempo rit.*

something I ween, In the o-cceans bright sheen, That brings thoughts of love dear, and

rall. *tempo rit.*

Moderato.

thee. Trip - - ping in the moonlight bright Skip - -

p-f

ping in the star-ry night Trip, skip, the sail-ors step is

1. 2.

free Dancing to the horn-pipe's glee ————— glee —————

Sra ad lib.....

Hornpipe staccato

Sra ad lib.....

1. 2.

"Mille Gelee"

French Song.

Words by Grant Stewart.

Music by Maurice Levi.

All^o mod^{to}

Piano. *f*

VOICE. *p*

1. I am Made-moi-selle Ge-lee you see Just come o-ver from the
 2. I am so qui-et when I'm o-ver here The on-ly thing I drink is

French Cap-i-tal I am so ve-ry cold and shy Hard-ly dare to raise my eye
 gin-ger beer I go to bed each night at ten at six o'clock I'm up a-gain I

If you speak to me I scarce-ly an-swer _____ If you
 nev-er flirt not ev-en ac-ci-dent-ly _____ When I

say to me how are you Mam-selle I say mer-ci! Mon-sieur I'm
take a walk a-long the street My eyes are al-ways fort-ened

ver-y well I dare not an-swer more you see Be-cause of my tim-
on my feet I nev-er look at an-y man For fear he would not

rall.

id-i-ty In France I some-how man-age dif-fer-ent-ly.
un-der-stand But in France I some-how man-age dif-fer-ent-ly.

a tempo.

CHORUS.

Al-la-whoop-la, mon pe-tite be-be, Vous-le-vous un de-jeun-er! Mon

p

che-rie, do you want to take a pe - tite souper? Mam-selle un jo - lie ca - rou-ser? You

naugh-ty fel-low No sir! I don't know you But tres bien, vive la bag - a - telle.

D.S.

Dance. *D.S.*

p - f

1 2

It's Dear New York To Me.

Words by John J. Mc Nally.

Music by Maurice Levi.

Tempo di Valse.

Piano.

f

VOICE.

p

Oh Lon - don is a glo - ri - ous town And Par - is

bright and gay — Vi - en - na's neat and Dub - lin sweet and

Ven-ice fair they say_____ In praise of for - eign ci - ties_____

— Let oth - ers write and talk_____ But as for me there'll

nev - er be a place like dear New - York._____

CHORUS.

p-f
Oh, life is gay on dear Broad-way no place in the world is so

p-f

fair_____ With flash - ing lights how bright the nights no

street with it can com - pare_____ Oh, fair New York Oh,

dear New York The pride of A - mer-i-ca she_____ Tho' mad New

York or bad New York still it's dear New York to me.____ me.____

BONNIE LITTLE JOHNNIE.

Lyrics by { GRANT STEWART
& JOHN J. McNALLY.
Moderato.

Music by MAURICE LEVI.



fav - or - ite pur - suit is found In chas - ing bur - lesque beauties round And
 mash at an - y dis - tance make For the dar - lings no re - sist - ance make But
 not at al - aes - thet - ic Do not feel a - pol - i - get - ic And

The first system of the musical score for 'Bonnie Little Johnnie'. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The lyrics are written below the vocal staff.

on such pleas - ing du - ties bound I've come down to this port, The
 glad - ly my per - sist - ance take, as proof I mean no harm, I'm
 al - though it be pa - thet - ic, I a - dore a sim - ple jag, And with

The second system of the musical score. The piano accompaniment in the lower staff includes some chromatic movement, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line of the bass staff.

beau - ties of the chor - us are all ve - ry fond of me So I
 known at ev - 'ry stage door and go down to meet each ship That brings
 lass - es and with glass - es I am hap - py night and day Tho' the

The third system of the musical score. The piano accompaniment continues with a steady harmonic support for the vocal line.

nev - er lose a chance to show my pop - u - lar - i - ty.
back a bur - lesque chor - us from a Eu - ro - pe - an trip.
head - ache in the morn - ing is a fear - ful price to pay.

CHORUS.

rit.
For I'm bonnie lit - tle Johnnie with the burlesque show, With Lottie Tottie Dottie I am
For I'm bonnie lit - tle Johnnie with the burlesque show, With Lottie Tottie Dottie I am
For I'm bonnie lit - tle Johnnie with a burlesque show, I always set them up where
p-f *rit.*

tempo
all the go They nev - er think it right of me, If they don't get a sight of me, I'm
all the go They wouldn't think it right of me, Un - less they got a sight of me, On re -
e'er I go Say! won't you come and join with me? I've al - ways got the coin with me, I'm
tempo

1. 2.

bon-nie lit - tle John-nie of the bur-lesque show For I'm bur-lesque show.
 turning from a Eu-ro-pe - an trip you know For I'm trip you know.
 bon-nie lit - tle John-nie with a bur-lesque show For I'm bur-lesque show.

D.S.

DANCE. Slow.

1. 2.

I'm the Manager of the Show.

Words by Geo. Mc Cann.

Music by Maurice Levi.

Allegretto.

Voice. *p*

1. I'm the man - a - ger of the
2. I've run shows that were the

Piano. *f* *p*

show, And I'll have you all to know, — That I'm an ace when-
rage, In most ev - 'ry lead - ing stage, — It kept me bus - y

'ere it comes to schem-ing. — I've an an - gel now in
ev - 'ry bles - sed min - ute. — With tra - ge - dy I'm

tow, And he has all kinds of dough, — And up to date my
done, What the pub - lic want is fun, And the troupe I've got on

plans are bright-ly beam-ing— I'll jol-ly him with a
board is strict-ly in it— If my back - - er does-nt

will And when we reach Bra-zil — I'll show the na-tives
quit In a short time I'll be it — He's a good thing and he'll

I am en-ter-pris-ing — My pa-per on the
stay with Soake's Si-rens — For Bra-zil I start to

wall — Will be the talk of all I'm a man-a-ger who be-
day — And I'll make the na-tives say It's the great-est show on

lives in ad - ver - tis - ing. — I'm the
earth they ev - er wit - nessed. —

CHORUS.

man - a - ger of the show, And its bound to be a

go, For — when it comes to hust - ling I'm a hon - ey; —

It's a cinch you won't go broke, If you

sign with Mis - ter Soake When you talk a - bout real peo - ple I'm the

mon - - - ey. mon - - - ey. D.C.

f

1 2

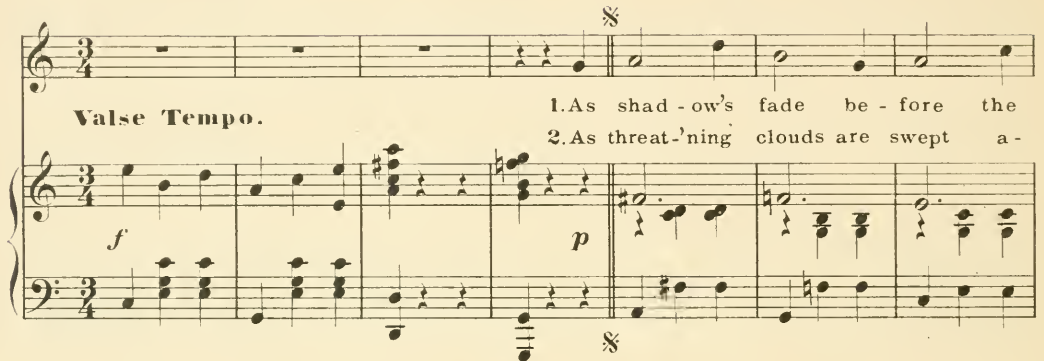
LOVE IS LOVE.

Lyrics by GRANT STEWART.

Music by MAURICE LEVI.

Valse Tempo.

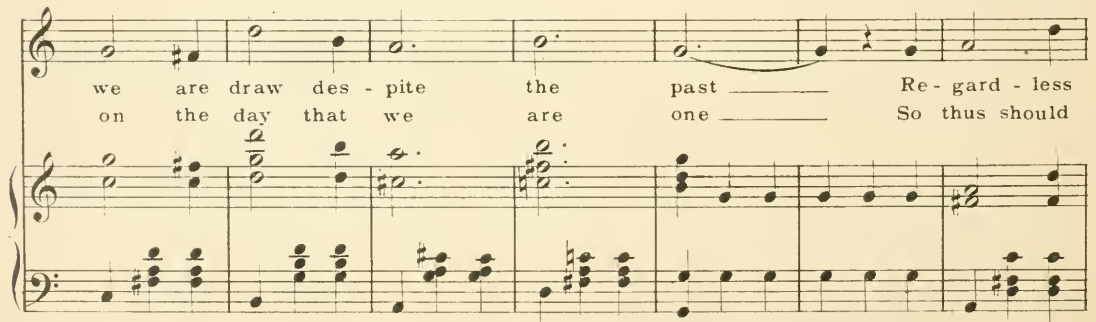
1. As shad - ow's fade be - fore the
2. As threat -'ning clouds are swept a -



dawn which comes at last By love to geth - er
way be - fore the sun Our feud is end - ed



we are draw des - pite the past Re - gard - less
on the day that we are one So thus should



of our an - cient strife, our love we've plight-ed
all such quar - rels cease in lov - ing kind - ness

Once en - e - mies but now for life to be u - - ni - ted.
To oth - er's faults may hea - ven send love's gen - - tle blind - ness.

REFRAIN. *rit.* *a tempo*

Nothing should nowstand be - tween us love in our heart reigns su -

preme What mat - ter the past, if u - ni - ted at last, the fu - ture that

rit. *tempo.*

past will re - deem ———— Bet-ter to end this ven - det - - ta

Bet-ter this quar-rel to cease ———— Let the joy of our love be u-

night-ed at last and love bring peace. ————

1

peace. ————

2

D.S.

THE ART OF KISSING.

Words by JOHN J. M^cNALLY.

Music by MAURICE LEVI.

Moderato.

Oh kiss-es are pe-cu-liar
do not fear I un-der-

things— Of man-y kinds and man-y shades— To sweet ba-by lips we
stand— I've maidens kissed in man-y lands— And ev-erywhere I found them

give them And then you take them from old maids— The young, the old, the dark, the
sweet And not a maid-en in-dis-creet— The short, the fat, the lean, the

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Moderato'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into three systems. The first system includes a repeat sign. The piano part includes a forte (f) dynamic marking.

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fair _____ The gay blâ-se the deb-on-naire _____ All
tall _____ The coy blâ-se I've loved them all _____ And

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are written below the vocal staff.

feel the rap-ture and the bliss _____ That's hid-den in one lit-tle kiss. _____
nev-er one re-fused the bliss _____ That's hid-den in one lit-tle kiss. _____

This system contains the next two staves of music, continuing the vocal and piano parts from the first system.

CHORUS.

Then let us kiss _____ 'twould be a-miss _____ There's rapture where two fond lips

This system contains the third and fourth staves of music, which begin the chorus section.

meet _____ One lit-tle kiss _____ it wont be missed _____ No dan-ger in one lit-tle

This system contains the fifth and sixth staves of music. The word "rall." is written above the vocal staff at the beginning of the system and below the piano staff in the middle of the system.

1. kiss. — 2. Oh kiss. —

tempo f mf

DANCE.

1. 2.

HE'S MA BABY 'CAUSE HE'S GOOD TO ME.

Words by JACK SIMONDS.

Music by CHAS. KOHLMAN.



1. The oth - er night I went to see my lit - tle yel - low Lize, But
2. I think I must a laid there most an hour and a half, An'

Piano accompaniment for the first vocal entry, marked *p*. The right hand plays a melody in the treble clef, and the left hand plays a bass line in the bass clef.

when I got down to the house I met a big sur - prise, She
let me tell you dat I had no 'cas - ion for - to laugh, I

Piano accompaniment for the second vocal entry, marked *f*. The right hand plays a melody in the treble clef, and the left hand plays a bass line in the bass clef.

stuck her nose up in the air, and looked right o - ver me, To an -
 had a bump on top ma haid, ma eyes was near - ly out, I

The first system of the musical score is in G major (one sharp) and 2/4 time. It features a vocal melody on a single staff and a piano accompaniment on grand staves. The lyrics are: 'stuck her nose up in the air, and looked right o - ver me, To an - had a bump on top ma haid, ma eyes was near - ly out, I'.

oth - er coon, as black as night, a swell from Ten - nes - see, I
 think that coon mus' tried his best to put me up de spout, I

The second system continues the melody and accompaniment. The lyrics are: 'oth - er coon, as black as night, a swell from Ten - nes - see, I think that coon mus' tried his best to put me up de spout, I'.

went down on ma knees to her and asked her for a show, But
 felt so sore in all ma bones, I thought I'd break in two, And

The third system continues the melody and accompaniment. The lyrics are: 'went down on ma knees to her and asked her for a show, But felt so sore in all ma bones, I thought I'd break in two, And'.

she said "nig - ger!" taint no use, I got an - oth - er beau, I
 he had mur - der in his heart, dis coon he tried to do, I

The fourth system concludes the melody and accompaniment. The lyrics are: 'she said "nig - ger!" taint no use, I got an - oth - er beau, I he had mur - der in his heart, dis coon he tried to do, I'.

pulled ma gun and start ed in to do dat coon up right, He
set up and I looked a round, but no Lize could I see, But

grabbed an axe, I heard her say, as he put out ma light.
on de groun' right by ma side; dis note sh'd left for me.

Not too fast.

CHORUS.

"Go on! nig-ger! you won't do,

Got no use in the world for you, Don't pes.ter me, you

He's Ma Baby, etc.

ug - ly coon, or else there'll be a fun - ral soon; Dis

od - er coon done won me out, 'cause he's got mon - ey

“hear me shout” He aint no cheap coon, like you be, He's ma

ba - by 'cause he's good to me! me!

U. S.

March and Two Step.

PIANO.

MAURICE LEVI.

Tempo giusto.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a *ff* (fortissimo) dynamic and a *Tempo giusto* marking. It features a repeat sign after the fourth measure, with a *mf* (mezzo-forte) dynamic marking for the second ending. The second system continues the melody with various rhythmic patterns, including eighth and sixteenth notes. The third system introduces a key change to F major (two sharps) in the fifth measure, indicated by a key signature change. The fourth system concludes with a first ending (marked '1.') and a second ending (marked '2.') that leads back to the beginning of the piece. The score includes various musical notations such as slurs, ties, and dynamic markings.

First system of musical notation. Treble and bass staves. Treble staff has a repeat sign and a fermata. Bass staff has a repeat sign. Dynamics: *mf* 2^d time *f*. There are accents on the bass staff in the final two measures.

Second system of musical notation. Treble and bass staves. Treble staff has a crescendo hairpin. Bass staff has a crescendo hairpin. Dynamics: *fz* and *mf*.

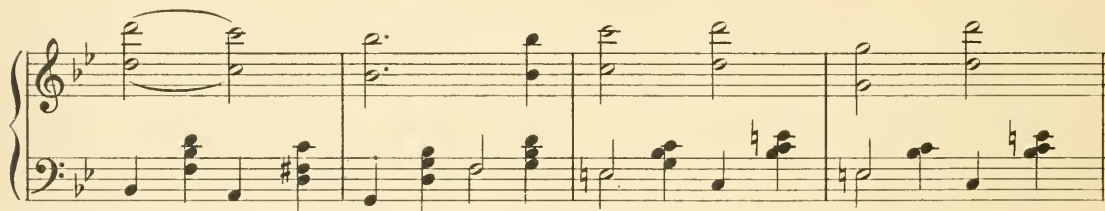
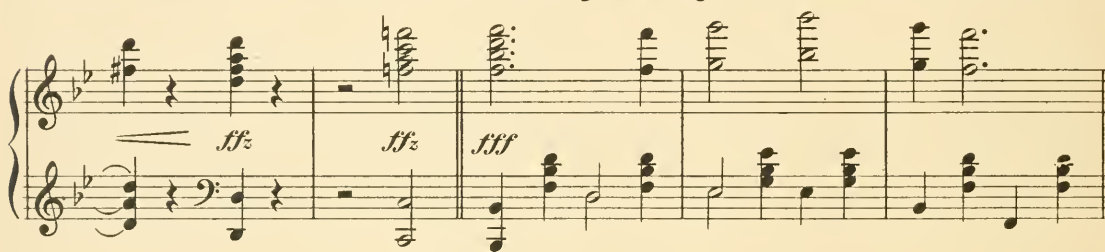
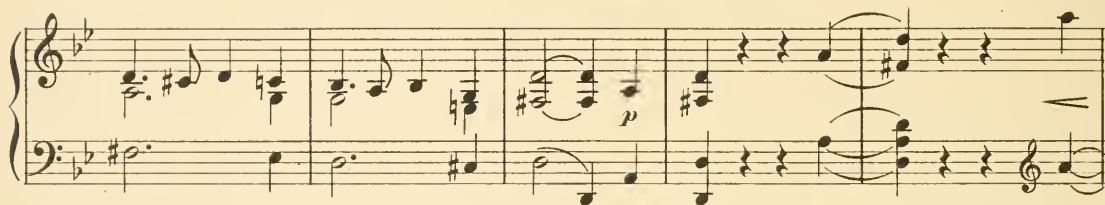
Third system of musical notation. Treble and bass staves. Treble staff has a repeat sign and a first ending bracket. Bass staff has a repeat sign. Dynamics: *cresc.*, *f*, and *ff*. There are accents on the bass staff in the final two measures.

TRIO.

Fourth system of musical notation. Treble and bass staves. Treble staff has a repeat sign and a first ending bracket. Bass staff has a repeat sign. Dynamics: *mf*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a repeat sign and a first ending bracket. Bass staff has a repeat sign. Dynamics: *mf*.

Sixth system of musical notation. Treble and bass staves. Treble staff has a repeat sign and a first ending bracket. Bass staff has a repeat sign. Dynamics: *mf* and *fz*. There are accents on the bass staff in the final two measures.





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